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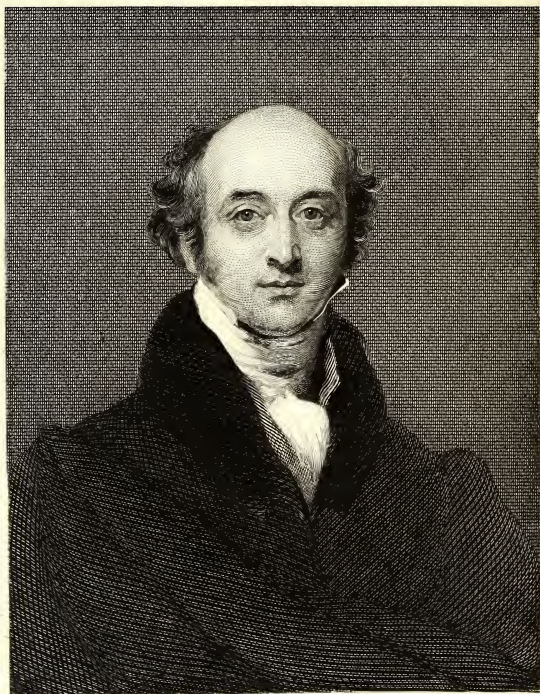
Yrantsi Catalogue

Vol. 2



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Thos Lawrence.

THE LAWRENCE GALLERY.

First Exhibition.

A CATALOGUE

OF

ONE HUNDRED ORIGINAL DRAWINGS

BY

SIR P. P. RUBENS,

COLLECTED BY

SIR THOMAS LAWRENCE,

LATE PRESIDENT OF THE ROYAL ACADEMY.

THIS EXHIBITION IS A PORTION OF HIS SPLENDID COLLECTION OF THE WORKS
OF THE GREAT MASTERS OF THE ITALIAN, GERMAN, DUTCH, FRENCH,
AND FLEMISH SCHOOLS; CONSISTING OF THE CHOICEST
SPECIMENS OF

RAFFAELLE	ANDREA DEL SARTO	THE THREE CARRACCI
M. ANGELO	FRA BARTOLOMEO	CLAUDE
L. DA VINCI	POLIDORE	REMBRANDT
COREGGIO	ZUCCHERO	RUBENS
PARMIGIANO	TITIAN	VANDYCK
P. DEL VAGA	JULIO ROMANO	POUSSIN
PRIMATICCIO	ALBERT DURER	&c. &c.

It is the intention of the Proprietors to make Ten Exhibitions in succession
of the Works of the above great Masters.

Admittance to each Exhibition One Shilling,—Catalogue Sixpence.

Tickets of Admission during each Exhibition, Five Shillings.

Tickets to admit at all times during the Ten Exhibitions, One Guinea.

HOURS FROM TEN TILL SIX.

G. RICHARDS, PRINTER, 100, ST. MARTIN'S-LANE, CHARING-CROSS

THE Drawings by SIR P. P. RUBENS, described in this Catalogue, form part of the splendid and matchless Collection of Drawings by the Ancient Masters, made by the late President of the Royal Academy. It was formed by Sir Thomas Lawrence, not only for his own study, but also with the intention of forwarding the cultivation of the Fine Arts in the Kingdom, by their being ultimately placed in a locality where they should be ever open to the consideration and study of the amateur and artist. With this view, he mentions in his will, bearing date the 28th day of June, 1828, as follows: "My collection of genuine drawings by the Old Masters, which in number and value I know to be unequalled in Europe." He then proceeds to offer them to His late Majesty, George IV, and to some distinguished patrons of the Fine Arts, as well as the Trustees of the British Museum, for eighteen thousand pounds; and if not purchased by either of these parties, then they were to be sold for twenty thousand pounds—barely one half of the original cost. A variety of circumstances prevented the purchase for a national object; and efforts were made by some of the nobility and gentry, who felt the importance of keeping entire the Collection, to raise by subscription the funds necessary. On which occasion, the Royal Academy, with a judgment

and liberality that reflects the highest honor on that distinguished body, called a Meeting of all its Members; and the following extracts of Minutes were transmitted to the Executor.

At a General Assembly of the Members of the ROYAL ACADEMY, held at their Apartments in Somerset House, on the 25th day of February, 1831,—

“ Being fully impressed with the value and importance of the Collection of Drawings formed with so much care and skill by our late distinguished President, Sir Thomas Lawrence; and considering that its dispersion in private hands, or its transmission to the Cabinet of some foreign Sovereign, would be a severe loss to the Arts of our country, and a discredit to our national taste; conceiving, also, that it is a duty of a body constituted as the Royal Academy has been, for the guardianship and promotion of the Arts, to use such means as may be in their power for the prevention of a result so much to be deprecated;—the President and the Members of the Royal Academy have resolved :

“ That in the event of a subscription being formed to purchase the entire Collection of Drawings of the late Sir Thomas Lawrence, the Royal Academy will subscribe One Thousand Pounds in aid thereof, on the following conditions :

“ First, that the Collection be placed in the British Museum or National Gallery, corresponding in every respect with the Catalogue submitted to the Committee of Academicians appointed to examine the Drawings.

“ Secondly, that the Drawings be so disposed of in the British Museum or National Gallery, as to be rendered accessible at all convenient times to the public, and available to artists for the purposes of study.

“ The Treasurer of the Royal Academy will be authorized by the President and Council to pay to the Executor of the late Sir Thomas Lawrence the above-named sum of One Thousand pounds, when it shall have been certified to them by the Committee of Academicians

who have examined the Collection, and also by the Officer of the British Museum or the National Gallery, in whose care it shall have been placed, that the above conditions have been complied with.

“ Extracts from the Minutes,

Copy. “ (By order) H. HOWARD, R.A. SEC.

The above document of the Royal Academy is a proof of the merit of this Collection, which not only is superior to any now existing, but has probably never been equalled by any former collection.

The present Proprietors considering it due to the late talented possessor, as well as possibly tending to their own interests, have resolved to fulfil, as far as lies in their power, the desire of the late President; accordingly they intend to submit to the public a series of Ten Exhibitions, each of One Hundred Drawings, framed and glazed uniform with the present Exhibition. They will comprise choice specimens of the great masters of the various schools, as stated in the title of the Catalogue.

The initial mark of Sir Thomas Lawrence was stamped on the corner of each drawing, previous to their passing into the hands of the present proprietors; and many of them were formerly the chief ornaments of the following Cabinets :

THE EARL OF ARUNDEL
SIR PETER LELY
J. RICHARDSON, ESQ.
SIR JAMES THORNHILL
JOHN BARNARD, ESQ.

A. POND, ESQ.
R. HUDSON, ESQ.
SIR J. REYNOLDS.
LORD SPENCER
BENJ. WEST, P.R.A.

R. COSWAY, ESQ.
P. SANDBY, ESQ.
THOS. DIMSDALE, ESQ.
LORD HAMPDEN
LADY BENTINCK

THE LIFE OF
SIR PETER PAUL RUBENS.

SIR P. P. RUBENS was born at Cologne in 1577, and became successively the disciple of Tobias Verhacht, A. Van Ort, and O. Venius. This latter artist recommending to his pupil a journey to Italy, Rubens departed from Antwerp in the year 1600, for France. On his route, he appears to have stopped but little; for with the exception of two drawings from the Frescos, by Primaticcio, at Fontainebleau, which are Nos. 5 and 6, and which indicate in every respect the hand of a juvenile professor, no other drawing occurs in this extensive assemblage of his works, that can be placed at this period.

At Venice he appears to have studied with great attention, as may be seen by the very interesting drawing from Titian's celebrated *Battle of Cadore*, No. 7, which is the more valuable, as the picture was unfortunately destroyed by fire.

But it was at Mantua that he may be said to have established his reputation. A very careful inspection of the works of Julio Romano, with which that city is enriched, first inspired his congenial mind with a feeling for the beauty and sublimity of the antique, and the Roman School.

Having been employed by the Duke of Mantua as Envoy to Madrid, he there executed several works of the greatest merit. On his return from his mission, he stopped a short time at Mantua, and continued his journey to Rome. His mind appears almost overpowered with the splendid works of Michael Angelo and Raffaele: and it is remarkable that the Drawings from these Masters are in general executed with more care and attention than any of his previous works. Nos. 19, 22, 23, are among the drawings which justify these remarks.

Quitting Rome, on his return, he was employed by the Grand Duke of Tuscany, and painted those splendid works which adorn the Florentine Gallery. He staid but a short time at Bologna, but returned to Venice, being much struck with the rich colouring of that School.

He then returned to Rome, to finish some works that were ordered, and afterwards visited Milan and Genoa, where he was much employed; but in consequence of the death of his mother, he returned and esta-

blished himself in Antwerp, and in 1610 married Elizabeth Brandt, his first wife, and was nominated one of the Counsellors of the State under the Archduke Albert.

The Baron de Vicq, Ambassador to the Court of France, having recommended his countryman Rubens to execute the set of twenty-one pictures of the life of Mary de Medicis, with which that Queen desired to ornament the Luxembourg Palace, Rubens was invited to Paris, and having obtained this profitable and honourable commission, he presented to the Baron the splendid drawing, No. 30, in addition to painting his portrait.

It was on his visit to Paris, to arrange the Gallery, that he was introduced to the Duke of Buckingham, which led to his famous mission from the Court of Spain to Charles I,—to his honour of knighthood,—and probably also to the sale which he made of his Collection, formed chiefly in Italy, to the Duke of Buckingham, for £10,000.

It has been asserted that Rubens accompanied the Duke of Buckingham and Prince Charles, in 1623, to Madrid: certain it is that he copied several of the fine Titians, which Philip IV so liberally presented to the Prince, retaining himself the copies by Rubens. It was about this time that some of his grand hunting pieces were painted for this monarch, and also those famous allegorical Triumphs of Religion, &c. for the Count Duke D'Olivarez.

Soon after his return to Antwerp, he lost his wife, who died in 1626, leaving him two sons, Albert and Nicholas. Several very beautiful Drawings of his family are in this Collection, particularly Nos. 43, 44, 45.

Having quitted Antwerp for a tour in Holland, to divert his chagrin, he was prevailed upon to undertake another visit to Madrid, where he was detained eighteen months: however, his rapid pencil enabled him to paint several pictures for his royal patron; and having been furnished with credentials for the Court of Charles I, and several marks of the King's particular favour, he arrived in England in October, 1629.

His visit to England was highly satisfactory to him, Charles I, a great patron of the arts, having honoured him with knighthood, and employed him in several works, particularly the ceiling of Whitehall.

On his return to Brussels from the English Court, he proceeded to Madrid, where his merits in his diplomatic character were rewarded by fresh marks of favour from the king, and also the minister, the Count Duke d'Olivarez.

On his return home to enjoy the wealth and honour he had acquired, he married his second wife, Helena Forman; and after various employments of a confidential and political character, occasionally also amusing himself with the conversations of his friends and the use of his pencil, he died of the gout, May 30, 1640, aged sixty-three.

S. & A. WOODBURN,

112, *St. Martin's Lane*,

May 1st, 1835.



W. P. A. 1850

A CATALOGUE,

ETC. ETC.

No. I.—RUBENS.

1. A PORTRAIT OF SIR P. P. RUBENS in a hat ; the study for the celebrated picture in the Vienna Gallery—executed in black chalk.

Size, 17½ inches by 10¾ inches. From the Collection of Marquis Vinde.

2. AN ORIENTAL PROCESSION—with several horsemen : a curious drawing in his first manner, probably executed during his abode with Otho Venius : pen, washed with blue.

Size, 15½ inches by 10 inches. From the Collection of Marquis Legoy.

3. STUDY OF FIGURES OF MEN AND WOMEN—in a procession, habited in ancient Flemish costume ; from a picture by John Van Eyck : red and black chalk.

Size, 10⅞ inches by 10⅝ inches. From the Collection of M. Verstegh.

4. FAMILY OF RUBENS—a small drawing, with a child in the cradle, &c. composed in the style of Otho Veneus : bistre wash and pen.

Size, 6 inches by 5¼. From the Collection of Dijonval.

5. A slight STUDY from one of the Frescos of Primaticcio at Fontainbleau : red and black chalk.

Size, 8⅞ inches by 8½ inches.

6. MINERVA APPEARING TO ULYSSES IN HIS SLEEP, and urging his return to Ithaca—from a fresco by Primaticcio; body colours.

Size, 18 inches by 12½. From the Collection of Richardson.

7. A SUPERB STUDY FROM TITIAN'S BATTLE OF CADORE—most spirited and fine. Very interesting, the picture having been destroyed by fire: pen and bistre.

Size 22½ inches by 15¾. From the Dijonval Collection.

8. ST. MICHAEL DESTROYING THE DEMONS—the Virgin and Infant Christ in the clouds; a finished drawing, executed after seeing the works of Tintoretto: bistre heightened with white.

Size, 14½ in. by 10. From the Collections of P. H. Lankrink and Lord Arundel.

9. TRIUMPHAL PROCESSION OF ONE OF THE CÆSARS—with Horses, Figures of Fame, &c. &c. executed at Mantua, on seeing the works of Julio Romano: bistre, heightened with white.

22½ inches by 16¾. From M. Brunet's Collection.

10. ROME TRIUMPHANT.—A female figure seated, with captives at her feet, emblems of war, &c. &c. *Red chalk wash.*

Size, 17 inches by 15 inches.

11. A FIGURE, INTENDED AS A RIVER-GOD—Study from the antique for the picture in the Ghigi Palace, in Rome: black chalk, heightened with white.

Size, 17½ inches by 13 inches. From the Collection of M. Verstegh.

12. ROMAN SOLDIERS—from a basso relievo, in the style of Polidore. Blue paper, and executed in brown, heightened with white.

Size, 16⅝ inches by 6½ inches. From the Collection of J. Barnard.

13. A ROMAN BATTLE.—Very fine, and highly finished : bistre wash, heightened with white.

Size, 15½ inches by 9½ inches. From the Collection of Sir P. Lely.

14. STUDY FOR A HIGH-PRIEST, SOLDIERS, &c.—in the style of Polidore : bistre wash, heightened with white.

Size, 14¾ inches by 11½ inches. From the Collection of J. Barnard, Esq.

15. WARRIORS, WITH A HEAD OF MEDUSA—from Polidore ; on grey paper : brown, heightened with white.

Size, 16¼ in. by 10½ in. From M. Legoy's Collection.

16. TRIUMPH OF BACCHUS AND SILENUS—from an antique basso relievo. En grisaille, heightened with white.

Size, 15½ inches by 5. From Sir P. Lely's Collection.

17. A PROPHET.—A highly-finished study from Michael Angelo, of one of the prophets in the Sistine Chapel : red chalk, heightened with white.

Size, 13¼ inches by 8¾ inches. From the Collections of Mariette and B. West, P. R. A.

18. HERCULES RESTING ON HIS CLUB—crowned by two Cupids ; a very fine drawing, in red chalk.

Size, 19 inches by 13 inches. From the Collection of J. Barnard, Esq.

19. THE BODY OF THE LAOCOON—a beautiful finished study, evidently executed from the statue : black chalk.

Size, 18 inches, by 11¾ inches.

20. A DESIGN—Soldiers storming the entrenchments ; being a part of the Trajan column. Bistre wash, heightened with white.

Size 15½ inches by 11¼. From M. Brunet's Collection.

21. **ATTILA**—from the celebrated work of *Raffaello* in the Vatican; a very capital and interesting drawing, executed in bistre wash, heightened with white.

Size, 22½ inches by 15½. From M. Legoy's Collection.

22. **GANEMEDÉ AND THE EAGLE**—an exquisitely finished drawing, copied from Michael Angelo: black chalk, and heightened with white.

Size, 11¼ inches by 9½ inches. From the Collection of M. Mariette.

23. **FIGHTING FOR THE STANDARD**—a highly finished drawing of this famous subject, from the Cartoon by Leonardo da Vinci. This drawing was engraved by Edelinck; and is very interesting, the original Cartoon having been destroyed. Black chalk, highly finished.

Size, 22½ inches by 17 inches. From the Collection of Thomas Dimsdale, Esq.

24. **THE SAME SUBJECT.**—A composition by Rubens for a Fighting for the Standard, intended as a companion to the one by Leonardo da Vinci. Part in chalk, and part in bistre wash.

Size, 20½ inches by 16 inches. From the Collection of Thos. Dimsdale, Esq.

25. **THE CIRCUMCISION**—a large upright drawing, in which Rubens has evidently been studying the works of Correggio. The picture is at Genoa. Red chalk.

Size, 26¾ inches by 17½. From the Durazzo Collection.

26. **IXION EMBRACING A CLOUD IN THE FORM OF JUNO**—for the famous picture in the Collection of the Marquis of Westminster: black chalk and Indian ink, very highly finished.

Size, 12¼ inches by 8½ inches. From the Collection of B. West, F. R. A.

27. A STUDY of a figure of a soldier, in the picture of the Raising the Cross: black chalk, and bistre wash.

Size, 18 $\frac{1}{4}$ inches by 12 $\frac{1}{2}$. From the Verstegeh Collection.

28. A STUDY OF CHRIST.—A magnificent drawing from the picture of the Raising the Cross. Black chalk heightened with white.

Size, 17 $\frac{3}{4}$ inches by 14 $\frac{1}{2}$. From the Verstegeh Collection.

29. PORTRAIT OF ELIZABETH BRANDT—the first wife of Rubens, sitting with large straw hat and feather, her hands folded; an elegant design. Black and red chalk.

Size, 22 inches by 13 $\frac{3}{4}$ inches. From the Collection of W. Y. Otley, Esq.

30. CORONATION OF MARY DE' MEDICIS AT ST. DENIS.—The Queen, accompanied by the Dauphin and the Princesses, is receiving the crown from the Cardinal Joyeuse, assisted by other clergy. Behind the queen is the Duke de Vendôme, with the sceptre; the Chevalier, his brother, holds the sword of Justice. Queen Margaret and the other Princesses are all magnificently attired, with crowns on their heads; the King is observing the ceremony at a window, and numerous persons of distinction are present.

This splendid drawing was a present from Rubens to the Baron de Vicq, who procured him the commission to paint the Luxembourg Gallery, where this subject is executed with some variations; it remained in the family of the Baron until purchased by the Marquis Legoy, from whom the present proprietors obtained it for the late Sir T. Lawrence. Exquisitely finished; pen, water, and body colours.

Size, 19 inches by 12 inches. From the Collections of Baron de Vicq and Marquis Legoy.

31. HERCULES AND THE NEMÆAN LION—a superb drawing, full of energy and spirit, in his finest time: red chalk, heightened with white.

Size, 19 $\frac{1}{8}$ inches by 12 $\frac{1}{2}$. From the Collection of Mariette.

32. **HERCULES DESTROYING THE HYDRÆ**—an upright drawing, and very fine; the picture is in the Escorial. Indian ink, heightened with white.

Size, 17 $\frac{3}{4}$ inches by 8 $\frac{7}{8}$ inches. From the Collection of Lord Arundel.

33. **DON FERDINAND, INFANT OF SPAIN**, brother of Philip the Fourth, on horseback, with figure of Fame, an eagle, &c., very fine. The picture is in the Munich Gallery. Chalk and Indian ink.

Size, 17 $\frac{3}{4}$ inches by 12 $\frac{3}{4}$ inches.

34. **HEAD OF AN OLD MAN, REPRESENTING TIME**—from the Luxembourg picture of Time taking Truth from the world. Coloured chalk, heightened with white.

35. **DRAWINGS FROM ANTIQUE GEMS, ETC.**—Six highly finished drawings from antique gems, head of Medusa, &c. &c. The original gems formed part of the Collection which Rubens sold to the Duke of Buckingham for ten thousand pounds. Pen, and bistre wash.

From the Dijonval Collection.

36. **BUST OF SOCRATES.**—A highly finished Drawing, great expression: engraved, and was among the acquisitions made by the Duke of Buckingham, of Rubens. Finished pen.

Size, 11 $\frac{1}{8}$ inches by 8 $\frac{3}{4}$ inches. From the Collection of Marquis Vinde.

37. **A SITTING FIGURE.**—portrait of his second wife, Helena Forman, without a hat; very graceful, and delicately executed: black and red chalk.

Size, 20 inches by 16. From Mr. Ottley's Collection.

38. **PORTRAIT.**—An elegant portrait of the same lady, the wife

of Rubens; a whole length figure, very graceful and fine. Black chalk, heightened with white.

Size, 19 inches by 12½ inches. From the Collection of Count Fries.

39. PORTRAIT—Helena Forman, the wife of Rubens, with flowers in her hair; a three-quarter figure, very fine, and highly finished. Coloured chalks.

Size, 10 inches by 7½. From Lady Bentinck's Collection.

40. PORTRAIT—the same lady at a later period, highly finished in an oval: pen, and bistre.

Size, 11¼ inches by 8¼. From the Dijonval Collection.

41. PORTRAIT—a lady with a ruff, very fine, and strong effect. Chalk, and bistre wash.

Size, 9½ inche by 8. From M. Versteegh's Collection.

42. RUBENS' WIFE going to the Vegetable Market at Antwerp, a very curious and interesting drawing: bistre, heightened with white.

Size, 6 in. by 7½. From the Collections of Mariette and the Prince de Condé.

43. A SMALL HEAD—one of the children of Rubens, with cap and feather: red and black chalk.

Size, 8 inches by 6. From the Collections of Mariette, Sandby, and Cosway.

44. PORTRAIT—one of Rubens's sons, with cap and feather, a very fine drawing, in chalk and Indian ink.

Size, 10¾ inches by 7½. From Marquis Legoy's Collection.

45. A HEAD—one of Rubens's children, cap and feathers; very fine. Chalk and bistre.

Size, 12¼ inches by 7¾. From M. Versteegh's Collection.

46. A STUDY of two figures, a man and a woman, for the Picture of the Garden of Love, in the Collection of the Duke del Infantado at Madrid : red and black chalk, heightened with white.

Size, 12 $\frac{3}{4}$ inches by 11 $\frac{3}{4}$ inches. From the Collection of J. Hudson, Esq.

47. A STUDY of a male figure in the same picture ; black and red chalk.

Size, 22 inches by 16. From Mr. Hudson's Collection.

48. PORTRAIT OF RUBENS'S WIFE—as introduced in the Picture of the Garden of Love ; very fine : black and red chalk.

Size, 19 $\frac{1}{2}$ inches by 17 $\frac{1}{4}$. From Mr. Hudson's Collection.

49. "THE FIRST THOUGHT FOR THE MAGNIFICENT PICTURE OF THE FALLEN ANGELS." Sir Joshua Reynolds has written at the back, in addition to the above description by Mr. Richardson, that it is the noblest work of Rubens both for invention and execution. Free pen.

Size, 15 $\frac{3}{4}$ inches by 12. From the Collections of Lankrink, Richardson, & Sir J. Reynolds.

50. One of the studies for the celebrated work of the FALL OF THE DAMNED, now in the Munich Gallery. Coloured chalk.

Size, 29 inches by 19. From the Collections of Lankrink, Sir J. Thornhill, and B. West, P.R.A.

51. Another of the Studies of his celebrated work of the Fall of the Damned, now in the Gallery at Munich : coloured chalks.

Size, 29 inches by 19. From the Collections of Lankrink, Sir J. Thornhill, and B. West, P.R.A.

52. STUDY OF HEADS for the Picture of the Fall of the Damned, very fine in expression : coloured chalk, pen, and bistre wash.

Size, 10 $\frac{3}{4}$ inches by 8 $\frac{1}{8}$. From the Collection of M. Brunet.

53. A beautiful composition for a HOLY FAMILY, circular form. This design has been several times engraved. Pen, and bistre wash, highly finished.

Size, 8 in. circular. From the Collections of Mariette and Marquis Legoy.

54. A SUPERB STUDY OF A LION—for the famous picture of Daniel in the Lions' Den, in the Collection of the Duke of Hamilton, probably painted during his residence in England. Black chalk on blue paper, heightened with white.

From the Collection of Mr. Troward.

55. STUDY OF A FIGURE OF A MAN, anatomically treated, without the skin. Very fine. This was engraved, with other studies, in a set of twenty, with title-page. Highly-finished pen.

Size, 11 $\frac{3}{4}$ inches by 6 $\frac{3}{4}$.

56. STUDY—half-length figure of a woman: red and black chalk.

Size, 10 $\frac{3}{4}$ inches by 9.

57. STUDIES OF COWS GRAZING—one of the subjects in the set of Twenty Engravings. A free pen.

20 $\frac{1}{4}$ inches by 10 $\frac{1}{2}$. From M. Verstegeh's Collection.

58. INTERIOR OF A STABLE—with cows and a figure, drawn from Nature with great truth and spirit. Coloured chalk.

Size, 23 in. by 21.

59. A STUDY of the drapery of the St. Ambrose, in the famous picture of *Theodosius*, at Vienna: black chalk, touched with white.

Size, 23 inches by 22 $\frac{1}{2}$. From the Collections of P. H. Lankrink and Mr. Richardson.

60. CHRIST RISING FROM THE TOMB—splendid effect, highly finished; drawn for an engraver to work from. Black chalk and pen, washed and heightened with white.

Size, 11 $\frac{3}{4}$ inches by 7 $\frac{1}{2}$. From M. Goll's Collection.

61. A FRONTISPIECE FOR A BOOK—representing a Bishop on his knees before an open book, supported by four female figures, Christ, the Virgin, and Angel; very fine. Pen, and bistre washed, heightened with white.

Size, 12 inches by 8 $\frac{3}{8}$. From M. Mariette's Collection.

62. A FRONTISPIECE TO A BOOK—Figure of Rome crowned by Victory, Romulus and Remus, prisoners bound, &c. Pen and Indian ink, heightened with white.

Size, 12 $\frac{1}{4}$ inches by 8 $\frac{1}{8}$. From M. Mariette's Collection.

63. A FRONTISPIECE TO A BOOK—representing the Siege of Breda; Minerva and Hercules on each side the shield; Prisoners, implements of war, &c. Oil colours, white and brown.

Size, 12 inches by 7 $\frac{5}{8}$. From the Dijonval Collection.

64. A FRONTISPIECE TO A BOOK—Moses with the Table of the Law, figure of Aaron, &c. &c.: a small drawing by Diepenbeck in the centre. Pen, and Indian ink wash.

Size, 12 $\frac{3}{4}$ inches by 8 $\frac{3}{8}$. From M. Goll's Collection.

65. A TITLE-PAGE TO A BOOK—Minerva, Juno, Mercury, &c. Pen, washed with bistre; highly finished.

Size, 12 inches by 7 $\frac{1}{2}$. From M. Goll's Collection.

66. A FIGURE OF FAME CROWNING A WARRIOR—highly finished: very fine, for the picture in the Dresden Gallery. Black chalk.

Size, 10 $\frac{1}{2}$ inches by 11 $\frac{1}{4}$. From Lord Spencer's Collection.

67. DESIGN—for the Fresco in front of Rubens's house at Antwerp: pen, and water colours.

Size, 15 inches by 5 $\frac{3}{4}$. From the Dijonval Collection.

68. PART OF A DESIGN FOR A BASSO-RELIEVO—Satyrs, grotesque Heads, &c. Bistre wash, heightened with white.

Size, 14 $\frac{1}{4}$ inches by 14 $\frac{1}{4}$.

69. ANOTHER PART OF THE BASSO RELIEVO—a female with wings, &c.; very fine. These two designs were executed in fresco, on the front of his house in Antwerp. Bistre wash heightened with white.

Size, 14½ inches by 11.

70. STUDY FOR THE HEAD OF A SOLDIER—vigorously drawn in red chalk.

Size, 10 inches by 7. From M. Legoy's Collection.

71. A SHEET OF STUDIES OF ANGELS—very delicately touched.

Size, 16¼ inches by 10⅔ inches. From the Collection of B. West, P.R.A.

72. THREE DOGS IN A LARDER—very fine: water colours.

Size, 11½ inches by 7½.

73. A HORSE, AND FIGURES IN A STALL—study from Nature: red and black chalk.

Size, 9⅔ inches by 8⅓. From the Collection of Mr. Troward.

74. PORTRAIT OF A LADY—sitting in a chair, with a child standing by her side: black chalk.

Size, 12½ inches by 10½. From the Collection of Mr. Richardson.

75. BOAR HUNT—with many figures on horseback, dogs, &c. Red and black chalk, Indian ink wash, and colour.

Size, 15⅓ inches by 9⅝. From the Dijonval Collection.

76. THE MARTYRDOM OF ST. THERESA—attended by angels, highly finished: black chalk, heightened with white.

From the Collection of Verstegh.

77. HEAD OF AN OLD MAN—as a monk, with a stone in his hand; study for a Picture of the Temptation in the Wilderness: coloured chalk and bistre wash.

Size, 8 $\frac{1}{4}$ inches by 6 $\frac{3}{4}$.

78. HEAD OF A PRIEST—with a mitre on his head: coloured chalks and bistre.

Size, 8 $\frac{3}{4}$ inches by 6 $\frac{1}{4}$.

79. THE VIRGIN, INFANT CHRIST, ST. ELIZABETH, AND ST. JOSEPH—very slight: bistre wash, and pen.

Size, 7 inches by 5 $\frac{1}{2}$. From the Dijonval Collection.

80. PORTRAIT OF MICHAEL OPHROVIUS—Bishop of Bois le duc, Confessor of Rubens; the Picture is in the Gallery at the Hague. Black and red chalk, with Indian-ink wash.

Size, 11 $\frac{1}{2}$ inches by 7 $\frac{1}{4}$.

81. MARTYRDOM OF ST. LAWRENCE—a capital highly finished drawing; for the Engraving, the same size. Black chalk, pen and Indian ink.

Size, 14 $\frac{3}{4}$ inches by 10 $\frac{3}{4}$.

82. THE QUEEN THOMYRAS ORDERING THE HEAD OF CYRUS TO BE DIPT IN BLOOD—a superb composition of many figures, highly finished. This magnificent Drawing has been engraved by Bolswert: pen, chalk, and Indian ink, heightened with white.

Size, 23 $\frac{1}{2}$ inches by 15 $\frac{1}{4}$. From the Collections of Mariette, Troward, and Du Roveray.

83. MARTYRDOM OF A SAINT—probably St. George, a magnificent composition, eighteen figures, in his finest time, arched top; a splendid composition, with various angels. Pen, chalk, and oil-colour.

Size, 27 inches by 20 $\frac{1}{2}$. From the Collection of Lord Hampden.

84. MARTYRDOM OF ST. ANDREW—a grand composition, full of expression and sentiment; engraved by Alexander Voet from the picture in Madrid: on grey paper, black chalk heightened with white.

Size, 23¼ inches by 17½. From the Collections of Marriette, Rondon de Boisset, and M. Legoy.

85. HERODIUS WITH THE HEAD OF ST. JOHN — a superb composition of the Feast of Herod, many figures, a splendid drawing: pen and chalk, heightened with white.

Size, 28½ inches by 18¾ inches From the Collections of the Marquis Legoy, and Thomas Dimsdale, Esq.

86. A PORTRAIT OF THE EMPEROR CHARLES THE FIFTH IN ARMOUR—on horseback, holding a truncheon in his hand—a most superb drawing of a Picture supposed to be in Spain: pen and bistre, washed.

Size, 26½ inches by 16. From the Collection at Madrid.

87. A MONK ON HIS KNEES RECEIVING THE INFANT CHRIST FROM THE VIRGIN—very fine expression: pen and bistre work, very finished.

Size 12 inches by 8. From the Collection of M. De Bosch.

88. THE DESCENT OF THE HOLY GHOST—a splendid drawing, in the most perfect state,—Engraved; the picture is in the Munich Gallery: black chalk and Indian ink, heightened with white.

Size, 23½ inches by 16½.

89. THE THREE CROSSES—a most capital and highly-finished drawing, engraved by S. A. Bolswert, containing 14 figures, in his finest manner; for the superb Picture formerly in the Louvre, but now restored to the City of Antwerp: black chalk and Indian ink, heightened with white.

Size, 23⅜ inches by 16¼.

90. STUDY OF THE HEAD OF A NEGRO WOMAN—black chalk, heightened with colour.

91. A PART OF THE SUBJECT OF THE ELEVATION OF THE BRAZEN SERPENT—highly finished, and great expression; capital: chalk and bistre, heightened with white.

Size, 23½ inches by 15. From the Collection of W. Y. Ottley.

92. STUDY OF A MONK, with his hands clasped—chalk, washed with Indian ink.

Size, 10 inches by 8¼.

93. ROMULUS AND REMUS NURSED BY THE WOLF—very spirited: red chalk.

Size, 10 inches by 6¾.

94. A MASK OF SILENUS—from the Antique, octagon: black chalk, washed with bistre.

Size, 10 inches by 8¼. From the Collection of Richardson and J. Hudson.

95. PORTRAIT OF AMBROSE SPINOLA—very highly finished to engrave from: black chalk.

Size, 10¾ by 8½. From the Collection of M. Goll.

96. BOORS FIGHTING—after a picture by Peter Breughel, *great effect*: black chalk, washed with bistre.

Size, 14¾ inches by 10¼ inches. From the Collection of R. Hudson.

97. 'THE MAGDALEN ANOINTING THE FEET OF OUR LORD—a composition with several figures: black chalk, pen, and Indian ink.

Size, 17¼ inches by 13¼. From the Collection of M. Goll Van Falkenstein.

98. THE DEPARTURE OF LOT AND HIS FAMILY FROM SODOM—a model of the celebrated Picture in the Louvre: black chalk and pen.

*Size, 14 $\frac{3}{4}$ inches by 12 $\frac{1}{4}$. From the Collection of
M. Goll Van Falkenstein.*

99. STUDY OF A SILENUS OR BACCHUS—red and black chalk.

Size, 13 $\frac{3}{4}$ inches by 11. From the Dijonval Collection.

100. ADORATION OF THE KINGS—highly finished for an engraver to work from: pen and bistre.

*Size, 11 $\frac{1}{2}$ inches by 7 $\frac{1}{3}$. From the Collection of
M. Goll Van Falkenstein.*

The Proprietors, wishing to limit each Exhibition to One Hundred Drawings, have selected those described in this Catalogue from One Hundred and Fifty, which compose the whole by this great Master in the Lawrence Gallery.

In so doing, however, they have not shewn all the finest; the selection was made as attempting to illustrate the progress of the pictorial genius of this illustrious Painter, and tracing his laborious and noble career, which ultimately placed him at the head of the Flemish School.

A valuation has been made of the hundred and fifty Rubens' Drawings, which amounts to above £4,500, at fair mercantile prices.

If this Collection should be purchased, to be permanently kept together for the study of artists and amateurs, either in London or any other capital city or town in the United Kingdom, the Proprietors will sell them for £3000. Should this not take place, the Proprietors will sell them, in one lot, to any individual for £3500, which is also the price of them in case they are purchased by any foreign Court.

In either case the Drawings will be delivered after the Exhibition has been finished; twenty per cent. to be paid when the purchase is made; the residue on delivery.

